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**A GLOSSARY FOR THE STUDENTS**  
**OF THE**  
**STANLEY V. MASTBAUM COURSE**  
**OF PHOTOPLAY STUDY**  
**AND SCENARIO WRITING**

**AT**  
**TEMPLE UNIVERSITY**  
**AND THE COURSE**

**AT**  
**NEW YORK UNIVERSITY**

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I admit that some of these definitions can be found fault with, and expect them to be. The only purpose they are to serve is to help the student grasp the nomenclature of a daily changing but growing industry and art. The additional pages are inserted so that the student may make corrections, add new terms, and for such other notations as desired.

Let me suggest that when you see a photoplay wherein these definitions are exemplified that you set down on the blank page opposite the word the name of the play, as well as a few words, to refresh your memory concerning their application.

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**ACT:** This word is seldom used in the photoplay. Some companies use it to designate one reel or a thousand feet. It is sometimes used by actors freshly imported from the spoken stage to indicate some specialty, as an animal act, a trapeze act, a legerdemain act.

**ACTION:** This term has a two-fold meaning, the first is where it applies to the actor, then it designates the actor's movements to portray his part—the second is applied to the movement of the play and may be defined as the series of situations, as developed by the director, which advance the plot to its ultimate climax.

**ACTION OF THE PLOT:** This is usually a written description of the action of a play, which is more properly called the continuity, wherein the scenes, camera instructions and titles are consecutively set forth. Usually all are numbered consecutively.

**ACTION—THE RUN OF:** This may be defined as a closely related series of rapid actions or happenings developing a certain phase or situation. See Situation.

**ADAPTATION:** This is the reforming or rearranging of a given subject, such as a stage play or novel, into photoplay form.

**ADVANCE:** This term is frequently used to denote development or movement of the whole play toward the climax.

**ALLEGORY:** This term is of quite recent adoption in the photoplay nomenclature due to the development of the art, and has the same significance as applied to the term in general use. It is where something is suggested by figurative means and not expressly stated. In other words, it is the employment of an artistic conception apart from the type of action itself, used to suggest the thoughts, the dreams, the imagination, or the hopes that the actors have. A very prosaic conflict may be going on between the hero and heroine when there may be introduced a lot of fairies, angels, and hobgoblins to indicate their mental process. Some typical examples are in "Forbidden Fruit", where the story of "Cinderella" is used to show what the heroine dreams of in her predicament. In the "Kid" where Charlie Chaplin has been rendered insensible by the policeman's club, he dreams that he and the other characters are floating through the air with huge wings. Another Chaplin illustration is in a play where he falls off a bridge, and is made unconscious. While in that temporary state, fairies dance above him in Grecian costumes, indicating that while he is in the state his mind is full of the imagery of classic dancing and song. Another instance can be found in Mr. Whitman Bennett's production of the "Devil's Pool" where the protagonist looks through the park gate at the pool and seems to see witches fantastically dancing about it.

**ARRANGEMENT:** A term of infrequent usage, but where it is found it generally applies to the construction of sets, and things placed in the sets for the convenience of directing the action and the





scenes which are to be shot in that set. Also the arrangement of sets on the studio floor.

**ASSEMBLE:** The getting together or bringing together of the scenery and properties to make up the set. It is also sometimes applied to getting the actors together ready for their work.

**ASSISTANT DIRECTOR:** He literally does everything the director tells him to do, which may be rehearsing certain minor situations, selecting locations, running around the country gathering up "props", attending to costumes, supervising make up, holding the script for the director, or even shutting the window where a draft is blowing on the director's head.

**ANGLE SHOT:** This term has two meanings; first, it is used to indicate the placing of the camera in another position in the same action to get another view of it; secondly, the camera is moved to such a position as to give the impression that the actor is looking at the thing which is being photographed. The audience sees what the actor is looking at.

**ANTAGONIST:** The actor whose business it is to foil the protagonist or hero. He is generally called the villain.

**ANTI-CLIMAX:** Anything which destroys the force of the climax, also anything which acts against the strength of a situation within the play.

**ANTICIPATION:** A part of the action which suggests something which is to follow. It is similar to forecasting. It is the creation of a situation where the audience may logically expect that to

happen which does happen. They are disappointed if it does not happen.

**APPARITION:** The sudden appearance of a ghost-like figure in the action. It is obtained by double exposure, which will be described later.

**APPEAL:** This is a stock phrase usually found in press notices and advertisements and refers to the power of the photoplay to appeal to the emotions of the audience through human interest, heart interest, etc., which will be described later.

**ATMOSPHERE:** The environment of the action, the stage settings,—the scenery,—to establish fidelity of the action. That is to say, if the hero is a rich man, and is shown in his home, the hangings, furniture, and everything must denote wealth. If the hero is a banker, his office must be built to portray a banker's office, and not a blacksmith's shop. If our heroine is a frivolous little thing, the scenery, properties, costumes, and all else must give forth the spirit of frivolity.

**ATTENTION:** "The power to keep an audience quiet for an hour and a half."—*Patterson*. Is the quality to hold the interest of the audience throughout the entire play, and complete attention is had only when the audience does not have the opportunity to ask questions of itself as to what such and such a thing means, why such and such a thing was done, what happened during the six years they remained on the island alone, etc. In other words, the best attention is had in adherence to the unities of time, place and action as much as possible.









**BACKING:** Scenery seen through a door, window, or arch in the set in which the action is taking place. It is usually printed upon canvas stretched upon a large frame. In many instances it is made of boarding. It also is often carefully built to represent substantial structures.

**BACKGROUND:** In an interior set it is that portion which is furthest from the camera. In an exterior it is nature's own scenery selected to suit the picture which is being taken, its action and atmosphere.

**BATHOS:** In the photoplay it is the futile attempt to attain pathos, and the action becomes really ludicrous. It is the descent from the elevated to the commonplace. It has its successful purpose in the typical Chaplin slap-stick play.

**BREAKAWAY:** Is a set or scenery so constructed that at the proper moment all, or a part of it, may be demolished to obtain the effect of destruction. It is used in explosions, war scenes, and catastrophes generally. Its most frequent use is in slap-stick comedy, where the automobile will go through the brick wall unharmed, and even human beings do likewise.

**BREAK-SCENE:** Where the action of one scene is too long, and has the tendency to become monotonous, a scene related to the general theme is sometimes put in. The term is also used where an objectionable part in the scene is deleted. This is usually done after the film has been printed, and in the opinion of the producer, a part of the scene may be eliminated, for the purpose of getting a better effect. The Board of Censors has nothing to do with the break-scenes.

**BRIEF SYNOPSIS:** A compendious description of a photoplay, giving in the fewest possible words the nature of the plot, and the characters who work it out, written in the present tense, and narrative form. It also furnishes material for advertising a play. The number of words varies, but generally reaches about five hundred.

**BUSINESS:** This term is borrowed from the spoken stage, and means the particular and peculiar things which the actors do in portraying the details in the action construction, and usually merely suggests what the actor is to work out for himself. For example: David enters the barn, business of milking cow. This permits David to milk the cow in such a fashion as to develop the harmony of the whole scene. If there is an element of sadness in the action, he would milk the cow to preserve the atmosphere of sadness. If the atmosphere were comedy, he would milk the cow in some ludicrous way to sustain the comedy. In other words, the action portraying the business is left largely to the judgment and skill of the actor.

**BUST:** A closer view of an inanimate object in a scene magnified for the purpose of giving it emphasis. It is distinguished from a close-up in that the latter is a magnified action picture to portray the emotion as will more fully appear when we define the word "close-up."

**BY-PLAY:** It is the business of the player in the scene, which develops more fully characterization, and what might be called the sidelights or filling in of the picture.





**CARPENTER:** The man who builds the scenery for the set.

**CAPTION:** This word was in use in the early development of writing to indicate the written description of the theme of the play. It is now practically obsolete, the words "leader" and "sub-title" having supplanted it.

**CAMERA:** The instrument used in taking the picture in motion. It is a very complicated mechanism, and very expensive, and requires the utmost skill in handling.

**CAMERA-MAN:** The one who operates the camera.

**CAST:** Is the complete list of everyone who takes part in the photoplay.

**CAST OF CHARACTERS:** Same as cast with the exception possibly, that a description of the relation to the characters is written after the name of each one to aid the director and the actor.

**CATASTROPHE:** The climax or end of tragedy; the untying of the knot. Literally, it is the falling down after the climax is reached in tragedy.

**CAUSE AND EFFECT:** This is the rule of construction of the photoplay. It is the application of logic in the artistry of motion pictures. It is absolutely indispensable, and every photoplay must stand the test of this law. Every action must be the result of some previous cause.

**CHARACTERIZATION:** This is the art of accurately developing the traits which mark the salient strengths and weaknesses of the characters.

**CHARACTERS:** The people who portray the photoplay.

**CINEMATOGRAPHER:** This term is applied to a cameraman who has become so expert in the art of motion picture photography as to be entitled to such a highfaluting name.

**CLIMAX:** It is the main objective, or the highest point, or the supreme scene in the photoplay toward which the development of the entire action is directed. It is the definite moment of the highest interest. It should be the culminating point of all suspense.

**CLOSE-UP:** The close-up is a scene by itself in which the camera is moved near to the actor or object so as to obtain a magnified image in which facial emotion of the actor is intensified, or the deep details of the thing brought out with greater clarity. The close-up is also obtained by having the actor move close to the camera, which is stationary.

**COINCIDENCE:** This is the chief thing to be avoided in photoplay. It is emphasized for that reason. It should not only be avoided, but be cast out as a thing of destruction. Things cannot "just happen" in the photoplay, because the very heart and life blood of the screen play depends upon the law of cause and effect.

**COMEDY:** A play in which humor is the chief element; in which laughter and merriment abound.

**COMEDY RELIEF:** A touch of comedy in a serious or solemn situation to make the seriousness or solemnity more intense through the medium of









contrast. It gives the audience the pleasant sensation of "thank the Lord that's over with." It's like a man who must catch a certain train to accomplish the most momentous thing in his whole life. He runs madly through the crowded streets, tragedy gripping his features, agony reflected in his eyes. People pause and wonder at his flight. On the railroad platform the crowd parts and stands aghast. There is no train at the depot; with a wail of agony he realizes that all is lost. Responding to a habit, he looks at his watch to find that he is just one hour ahead of time.

**COMPLETE NEUTRALITY:** The composite state of the audience's mind toward a play is without prejudice or prejudgment up to the point where complication begins; after that prejudice, likes and dislikes take shape.

**CONFLICT:** This may be defined as the strife between opposing forces, one seeking to gain a definite objective, and the other force striving to prevent. It is the strife for supremacy. It is synonymous with struggle. It is the two-fold element used to create a crisis. No photoplay can endure without it.

**COMPLICATION:** This is the art of entwining or twisting the characters into situations where it seems impossible for them to extricate themselves, and used to create interest and suspense. There should be a major and minor complication, each dependent upon the other.

**CONTINUITY:** This term is loosely employed, but its general and accepted meaning is the manuscript containing the logical sequence of the entire play,

including leaders, sub-titles, spoken titles, inserts, descriptions of the places where the action takes place, suggestions as to how the camera is to be used and where placed, and the description of what is to be done by the actor. In other words, it is a complete set of instructions to everybody connected with the making of the picture, to show how it is to be built, directed, acted, and photographed. "Camouflaged Continuity" is fiction writing, the technical terms shot throughout to give it the appearance of continuity. A detailed synopsis worked out in the same way.

**CONTINUOUS ACTION:** Emphasis must be given to this as it is the dangerous temptation in the art of photoplay writing. It is where the same group of actors continue the action for a long time in one set, or in a series of sets, without interruption, thus approaching the danger point of monotony and the loss of interest, as well as the tendency to forget the other characters in the play. Also does it approach the realm of fiction.

**CONTRACT:** An instrument in writing in which two or more people agree to do or not to do a certain thing for a valuable consideration.

**CONTRAST:** Creating a high degree of interest by showing opposite conditions at the same time, as riches and poverty, good and evil. It should always be done without retarding the action, and never done merely to try to get the effect by doing that which is not a part of the play.

**CONTRACT AUTHOR:** Is one who enters into a contract with a producer to write a certain number of plays within a certain time, at a certain price.





This author is not necessarily attached to the producing organization.

**COPYRIGHT:** Is the grant of an exclusive privilege by the government for the purpose of protecting and encouraging the product of a mental effort, which secures to the author the fruit of his toil in such a way that no one else may use it without the author's consent. The term of copyright is twenty-eight years, with the right of renewal for twenty-eight years more on due application. The cost of securing a copyright is nominal. Full information can be had by writing to the Patent Office in Washington.

**CRANK:** To start shooting the picture, or to start the film from one container, or retort, to the other, having it pass through an aperture, in which the picture is taken, frame by frame.

**CRANKING:** Is the act of turning the crank by the cameraman.

**CRANK-SPEED:** The normal speed for turning the crank to take an average picture.

**CRANK-TURNERS:** Men who lack knowledge of the principles of photography or the camera, and only do as some one else tells them, or imitate others.

**CRISIS:** One of the critical moments of a play. The end of a minor conflict. Where two conflicting forces demand instant solution.

**CUT:** A word used by some directors, in the nature of a command, for the cameraman to stop cranking.

**CUT-BACK:** A return to a previous action or a scene. Its purpose is to avoid showing a prohib-



ited scene, such as the complete changing of dress, or some scene that would offend the eye or the Board of Censors; to heighten the effect by parallel action; to emphasize effect through contrast.

**CUT-IN:** Leaders, sub-titles, inserts, and busts which are interspersed throughout the picture. They are usually photographed in the titling room and inserted into the master film by cutting it at the points designated in the script, pasting the various cuts-in in the film at those points.

**CUTTING:** The act of severing the negative to insert cuts-in and to eliminate undesirable portions of the film. The positive film is also often cut for the same reason, either to improve a photoplay, to shorten the time of its running, or afford pastime for the Board of Censors. Its most frequent application is the removal of useless portions of scenes, and connecting that which remains with other scenes, their leaders, inserts, etc., into a complete play.

**DENOUEMENT:** The outcome or conclusion of a photoplay. The solution of the problem. The final effect from all preceding causes.

**DESCRIPTIVE TITLE:** An inserted title describing locations, or actors, which can not be shown in action, and to cover the passage of time.

**DEVELOPMENT OF FILM:** The chemical process to bring out the images on the film, making them permanent and impervious to light.

**DEVELOPMENT OF THE PLOT:** The evolution of the idea or theme into a complete photoplay by the application of the rules relating to exposition,







cause and effect, struggle, human interest, heart interest, by-plots, aiding situations, punch, tested by the question of probability, motivation, and the box office.

**DIALOGUE:** Spoken titles exchanged by actors in the same scene. A thing to be avoided as much as possible.

**DIAPHRAGM:** A mechanical device capable of gradually opening or closing in a constantly perfect circle to regulate the amount of light admitted into a camera to act upon the film. *Diaphragm-in and out* is synonymous with iris-in and out, which will be described later.

**DIRECTOR:** Is the man, or woman, in complete command of making the picture. His chief activity is in directing the actors. But as he is responsible to his company for everything until the film is ready for release, he supervises everything in connection with the play he is making.

**DISCOVER:** Almost obsolete, the word "*on*" having superseded it. It is used to indicate that the actor or actors are on the set before the picture is begun.

**DISSOLVE:** The gradual disappearance of the present scene on the screen into the succeeding one. It is obtained by turning the film backwards to within a short distance from where the present scene was shot, and then focusing the camera upon the new scene and taking the new scene on top of an imprint of the last scene and continuing until all of the old scene has disappeared from the film, and the new scene is in complete possession of the film.

**DOING A PICTURE:** This is a new term used in some studios, and is the same as saying "making a photoplay."

**DOUBLES:** Is where an actor plays two different parts.

**DOUBLE EXPOSURE:** It is exposing the same footage of film two and sometimes three times. Its purpose is to place two or more images on the same film surface. It is also done by placing what is known as a positive strip of film over a negative strip and printing by the use of electricity the images from the negative on to the positive, and then again placing the same positive upon a different negative and repeating the process of printing. The two chief effects obtained are visions and dual roles. In the former case, the scene which has already been taken remains the same, but there appears a ghost-like image to supplement the action. In the latter the same actor appears acting opposite himself. This is done by first taking the action on one side of a set and then have the same actor photographed on the other side of the set, getting the effect of the actor acting opposite himself at the same time in the same scene. The dual rôle is also obtained by masking one side of the film, and taking the action on the exposed part. After this is done the film is turned back in the camera. The other side of the film is then masked and the part which was unexposed to the light during the first action is cranked forward again, taking the other side of the picture, or the same actor acting opposite himself.

**DOUBLE-PRINTING:** The exposure of a positive film upon two or more negatives before develop-





ment of the latter. This is done to obtain a composite of the various negatives.

**DOWN STAGE:** The front part of the photographic stage nearest the camera. It is a term taken from the spoken stage.

**DRAMA:** In the photoplay this word embraces everything except comedy and slap-stick. It generally has a serious motif.

**DRAMATIC TRIAD:** Where the action revolves around two men and a woman, or two women and a man. In either instance we have a protagonist and an antagonist, and the thing contended for, or the thing over which the struggle develops.

**DREAM PICTURE:** Usually an improbable picture, in which the denouement discloses that it is all a dream.

**DUAL ROLE:** Where the same actor plays two parts in the same play. *See Double Exposure.*

**DUPE:** This is where a negative film is printed from a positive and the new negative used as a basis for making other positives. Sometimes a dupe is a downright theft. A company may rent a positive print for exhibition purposes and then change that positive to a negative by the process of printing, return the original positive to its lawful owner, and then use the negative which they have stolen to make new prints. Several successful law suits have substantially eradicated this practice. Another case is where a film has been so popular that it has been worn out through excessive use, in printing, and new positives have to be printed for the master film or negative.

**EDITOR OF FILMS:** The one who cuts the original negative for the purpose of assembling the parts so cut in the order in which the picture is to appear upon the screen. The original negative does not contain the continuity of the play for the sake of photographic economy. Every bit of action which occurs in one locale or set is shot regardless of where the action belongs in the continuity. It is the business of the Film Editor then to cut the film and place the separate parts where they belong to obtain the continuity. He also may take from or add to the original negative.

**EDITOR OF PLAYS:** This editor is in the employ of the producing company, and his chief occupation is the selection of subjects and seeing that they are placed in proper form for the director.

**EDUCATIONAL:** This is the term applied to such films which contain general information of an educational value, such as travel pictures, and pictures illustrative of the arts and sciences. They are becoming more popular and are tending toward actual use in universities, colleges, schools and churches.

**ENTER:** A term used to indicate when, where and under what circumstances an actor steps into a picture which is being shot.

**EPISODE:** The general use of this term is applied to serials to indicate that part of a long photoplay which appears on the designated night, and the remainder of the entire play is presented in designated parts during the following weeks. The length of an episode is generally about 2,000 feet.









**ESTABLISHMENT OF FACT:** The clear and emphatic portrayal of any fact necessary in the development of the photoplay, such as time, place and event. Also definite emotions and their results. The portrayal of the conduct of John towards Mary may establish, for example, the fact of love, jealousy, etc. The way in which the character meets death may establish the fact of murder, suicide, accident, etc.

**ESTABLISHMENT OF A PLAYER:** Is the clear portrayal of the identity of the actor; his or her relationship to others in the play; or that a certain character is in a certain place on a certain time for a certain purpose, so that when the audience sees a certain thing being done at a certain place and at a certain time, it knows, at once, that no other actor but the one established could possibly be there and do this certain thing.

**EXTRA VAGANZA:** The highly spectacular scenes in the photoplay where the characters are allegorical, representing animals, fairies, legendary kings, queens, and princes, etc., while the scenery is also highly exaggerated, such as huge toad stools, caverns with highly tinsel effects; trees which talk, and almost any conceivable exaggeration.

**EXIT:** A term used to indicate the time, place and manner in which a character leaves a scene.

**EXPLANATORY TITLE:** A sub-title, insert, or leader used to explain what the action does not adequately explain.

**EXTERIOR:** A scene which is taken out of doors.

**EXTRAS:** Actors who are simply listed with producing companies, not belonging to the regular organization, who are paid by the day. They are used to do small parts, or bits, and in mob scenes.

**FACTION:** The term is used very much like the factions in a political party or church or other organizations. It means the actor or group of actors which are opposed to another actor or group of actors in the same play. For example: All those who are on the side of the hero are designated as the hero faction, those on the side of the villain, the villain faction, and those on the side of the heroine, the heroine faction.

**FACTOR:** Is any established fact which, in its relation to, or combination with, the other facts, go to make up the plot.

**FADE IN:** The slow and gradual appearance of a scene upon the screen which has no outline of detail in the beginning, and in which the details slowly develop until they stand out clearly on the screen.

**FADE OUT:** Is the reverse process, where the clear-cut picture presently on the screen gradually disappears until the screen is in darkness.

**NOTE.**—The fading in and out can be made very slow or very rapid, to suit the atmosphere of the action.

**FAKING:** Creating an appearance of reality where the thing photographed is not at all what it seems to the audience. For example: The ships which you think are sunk in mid-ocean are usually sunk in a 40-foot concrete tank in one of the studios





inland, about twenty-five miles from the ocean. The rain storms are made to order by the use of a rain box and electric fans or aeroplane propeller. The rain box is about eighteen or twenty feet long, four or five inches high, and of the same width, with a lot of holes bored through the bottom side. A hose is attached to one end of the box, which forces the water through the little holes; then the box is shaken back and forth with electric fans turned on.

**FARCE:** 'A comedy stretched to the highest point of improbability, or rather where exact probability is subordinated in the development of comical situations.

**FEATURE:** The main picture of the program. It is determined chiefly by its length, which is from five to seven reels, or from 5,000 to 7,000 feet, of film.

**FILM:** A long, narrow strip of celluloid, one inch wide, on which is a dried emulsion, which, when exposed to the light through a camera, is penetrated in varying degrees of intensity, so that when it is submerged in a chemical preparation the lights and shadows appear.

**FILMING:** This term is synonymous with taking or doing a play. It means everything in making and producing a photoplay up to the time the film is ready for development.

**FINGER-POSTS, OR SIGN POSTS:** The paving of the way; the creation of foundations of the things upon which are foreshadowed the events which are to come. Suggestion rather than motivation.

**FLASH:** Shooting from three to five feet of film so that its projection on the screen lasts for a very short time, although it may be longer to suit the occasion. It is used to refresh the memory, or recall something that has passed.

**FLAT:** The flat piece of painted scenery stretched upon a light framework, or made of light board wood.

**FOLLOW SCENES:** The camera is mounted upon a movable object anywhere from an express train to a low platform in the studio, and has the appearance of following the action.

**FOOTAGE:** The medium of film measurement. The number of feet in a film. You often hear the expression of too much footage, or too small footage. Some directors are paid by the amount of footage the producer accepts.

**FORECASTING:** Another very artistic touch under this head is where the author places in the exposition some fact factor, of minor value, which suggests the conclusion of the play, as for example: The hero and the heroine meet with a mishap while out canoeing, in which the hero saves the life of the heroine, then in the end of the play the hero saves the heroine from shipwreck. A recent illustration is found in "Moonlight and Honeysuckle." The Governor of Texas has appointed the father of the heroine a United States Senator to fill the vacancy caused by the death of another Senator from that State. The new appointee has some refreshing drinks brought out for the notification committee. The Governor raises his glass and toasts the new appointee, and









concludes with these words: "and hope that the Senator of Texas will return with a charming bride." In the finale of the play you see the Senator taking unto himself a bride.

**FORESHADOW:** It is the action which prepares for more important action. It gives the hint of what is to come. The reason or cause for what is to follow. It is very much like planting, except that it is action, while planting is generally a factor or a thing.

**FRAME:** A single picture on a film, one inch wide and  $\frac{3}{4}$  inch high. There are sixteen frames to a foot of film, and between each frame there is a space of about  $\frac{1}{32}$  of an inch wide.

**FREE LANCE:** A writer who sells wherever he can. One who is not under contract with any studio.

**FRENCH STAGE:** On the French stage the front line of action is far enough away from the camera so that the entire figures from foot to head are shown. The distance varies according to the camera lens, from twenty to twenty-six feet. On the American stage the camera is about ten to fourteen feet from the front line.

**FRONT LINE:** The Front Line is the extreme boundary toward the front of the photographic stage beyond which the actor must not go toward the camera.

**HARMONY:** The development of each part of a scene, situation, or play, so that the relationship of each part tends to gradually establish, by proper adjustment, a pleasing or aesthetic whole.

**HEART INTEREST:** Not to be confused with love between the sexes, but rather the love between parent and child, servant for master, devotion to an ideal.

**HEAVY:** The person who plays the part of a deep dyed villain.

**HERO:** The leading male character or protagonist.

**HEROINE:** The chief female character or protagonist.

**HOKUM:** By-play for the obvious purpose of arousing the audience to certain emotions which the story in itself cannot attain, such as the introduction of domestic animals, kittens, puppies, dogs rescuing babies, to appeal to the hearts of the audience. Waving the American flag, playing the "Star Spangled Banner," overdone acts of heroine which call for bursts of applause as a matter of habit or convenience. Inserted titles, such as "Take me but spare the child," "Turn back the hands of time and give me yesterday."

**HOLD:** See Position.

**HUMAN APPEAL:** Those touches of situation which arouse general human interest, such as the portrayal of sacrifice, forgiveness, unselfish devotion. The things which tend to appeal to the nobler senses in general.

**IDEA:** The chief concept which is sought to be portrayed. It is usually synonymous with the word punch. The big idea of the play. The object of the plot. It is the mental picture intended to be conveyed to others by the action of the play; and as the play is dramatic, the idea is necessarily emotional.





**INSERT:** Any flat written or printed paper, such as a letter, telegram, newspaper clipping, and the like, which may be photographed on another bit of film than that on which the action pictures are taken, and subsequently placed in the master film for the purpose of more fully explaining the action.

**INTERIOR:** A scene in which the action is supposed to be inside of an edifice. In the big studios of the East the interiors are usually taken inside the studio. On the West Coast, however, many interiors are taken on the lot in the "open-air" studios.

**INTERPOSE:** The process of placing two different negatives upon a positive for the purpose of obtaining the effect of a dissolve, or double exposure.

**INTRODUCTORY TITLE:** A leader or sub-title used to introduce a character.

**IRIS:** A mechanical device in front of the lens made up of overlapping curved blades, forming a perfect circle, which can be made larger or smaller at the will of the camera-man.

**IRIS-IN:** Same as Iris-up. This indicates the opening of the iris so that the picture gradually appears on the screen in a constantly widening circle until the whole picture is shown.

**IRIS-OUT:** Same as Iris-down. Here the full picture is overshadowed by a constantly decreasing circle until it disappears from the screen.

**NOTE.**—The difference between the fade and the iris is that in the iris the same amount of light is admitted in the lens, but through a smaller aper-

ture. When this is projected onto the screen the same volume of light is projected, although the circle be larger or smaller. In the fade the amount of light which goes into the lens increases or diminishes, as the case may be, and consequently, when the picture is projected on the screen the effect is either going from brightness into darkness, or the reverse, and the whole picture is affected. The iris is also used to emphasize a particular person or object, like the "spot light" on the speaking stage.

**IRONY:** A state of affairs which is the reverse of what should happen, or the making of a wrong decision, or mistaking that which is for that which is not. A result as if in mockery of what the result should be.

Irony also may be divided into three kinds. First, where the actor is conscious of his act and the other actors are ignorant about it. Second, where the actor is unconscious of the meaning of his act, while the other actors may share the knowledge with the audience. Third, is where the spectators alone have the knowledge. This is somewhat like "superior knowledge."

The hero seeks to rescue the heroine. She is confined in a building, where the audience beholds her. The hero seems to be sure to find her, but just when the audience expects him to enter the house he makes the wrong decision and goes elsewhere, leaving the heroine to her apparent fate. Our suspense is heightened, because we know that he will ultimately find her—but how?

**JOINING:** Fixing together the various strips of film which have been cut, and also the inserts, to make the proper continuity of the story.







**LABORATORY:** A separate department of the studio where the negative is developed and dried, the positive or print made from the negative, and processes appertaining thereto.

**LAPSE OF TIME TITLE:** Is the "Next Day," "A Year Later," and so forth.

**LEAD:** The principal character in a photoplay.

**LEADER:** Properly an inserted title to introduce an idea which cannot be shown in pictures. Its proper use is to introduce the idea or person, or some necessary fact factor. Sub-title is more generally used for the same purpose, but careful writers distinguish between the two, as we will see later.

**LEADER BREAK:** The break leader is used between two scenes to create a pause in the action, or to halt the action for any specific purpose.

**LEADER CUT-IN:** The cut-in leader, or cut-in-title appears within the scene itself. It is almost always in the form of words spoken by the actors.

**LEADER DIALOGUE:** The dialogue leader is also the inserted conversation between actors in one scene. It is to be used as little as possible.

**LEADER-TIME:** An insert between scenes to indicate the time which is supposed to have elapsed between the two scenes.

**LIGHTING:** Is the use of artificial lights, almost exclusively electric lights, to illuminate the studio or a scene. The term is sometimes used to describe tinting to get the effect of night, moonlight, strong shadows, etc.

**LIGHT STUDIO:** Is a studio where artificial light is generally used.

**LINES:** This term designates the limits in which the action takes place. It is determined by the angle of the lens in the camera. Sometimes these lines are marked on the floor of the studio; and sometimes by placing properties in such a position as to indicate a point beyond which the actors must not go.

**LOCAL COLOR:** The accurate representation of the place, time and customs, as well as their characteristics, where the action is supposed to take place. The employment and faithful reproduction, with such touches of scenery, settings, properties and costumes as to emphasize the place, as well as the time in which the picture is taken. If one wishes to portray a court-room, one does not photograph the interior of a church and simply say, "This is a court-room." Also, if the scene is laid in a country town, one would not take a picture of a city street, and entitle it a "country town."

**LOCALE:** The place wherein the scenes are supposed to be laid or take place. These are very often "faked" by the use of scenery.

**LOCATION:** Those places outside of the studio, or the yard surrounding the studio, where outdoor scenes are photographed.

**LOCATION LIST:** A catalogue, or list, of the places selected by the assistant director where certain parts of the play are to be done.

**LOGIC:** The rule of cause and effect demands that the premise pave the way for the complication, or





that the complication be the direct outcome of the premise, also that the solution be the direct outcome of the complication.

**LONG SHOT:** A scene which is photographed at a distance so as to include everything in the scene desired. The camera is placed at the point furthest away from the acting line, so as to include everything in the scene. This distance is not measured by feet, but at a point determined by the camera-man.

**LOVE INTEREST:** Generally used to designate the love action between opposite sexes. Sometimes it is used to indicate the love between parent and child.

**MAKE-UP:** The things which are used to change the normal appearance of the actors to better portray the characters they represent, such as grease paint, artificial hair, lip-stick, powder, etc., and also clothing.

**MAKE-UP CHARACTERS:** All of the artificial means employed by an actor or actress to create the appearance of a particular character in the play. Where used to create extreme characters, or what is theatrically known as "character parts," some typical ones are—old hags, colored people, tramps, in brief, the unusual and strange characters in plays, as distinguished from the normal characters. But the majority of studios obtain people who "look the part" in themselves.

**MAKE-UP STRAIGHT:** This is where grease paint or some other substance is used to cover up minor blemishes. As the negative is made up of small frames about 1" x  $\frac{3}{4}$ " it is impossible to retouch

the negative, therefore, any blemishes, such as scars, warts, crowfeet, etc., are obliterated on the person of the actor.

**MAIN TITLE:** The title which is finally adopted for a play.

**MANUFACTURERS TITLE:** The temporary title used while the picture is being done, used to designate one script from another, or identify the script which is being used in the preparation of the play.

**MANUFACTURER:** A person, corporation, or partnership engaged in the production and sale of photoplay film.

**MANUSCRIPT:** A complete photoplay in typewritten form. When it reaches the director it should include everything required by that particular director, such as the title, cast of characters, the interior and exterior locations, scene plot, property plot, wardrobe plot, location list, short synopsis, long synopsis, continuity and any necessary notations.

**MASKS:** Metal devices to be used in front of the lens of the camera to cover part of the film, to obtain double exposures, the effect of looking through a key hole, spy glasses, etc.

**MAT:** Mat is substantially the same as mask, with this distinction: The mat is confined to such things as key holes, binoculars, etc., while the mask can be adjusted to get almost any effect.

**MATCHING:** This is a very important term. It is an action direction to indicate how an actor is to go off a set, and harmonize that exit with his entrance into another scene, or re-entering the same









scene. Avoiding such things as seeing an actor drenched to the skin in one scene and then walk into the next perfectly dry.

**MELODRAMA:** A photoplay of great physical activity and strenuous plot action. It deals with plotting and action in a more heroic and vivid form than the drama.

**MENTAL PUNCH:** Scenes portraying great emotion which suggest the action of the mind rather than of the body. It is used chiefly in close-ups, where the facial expression suggest an intense working of the mind.

**MOB:** Any large number of persons used in an action, whether it be a ball-room scene, battle scene, a reception, an audience and the like. The term mob has no suggestion of violence; it merely means a crowd.

**MORGUE:** A large receptacle, in which undesirable manuscripts are thrown, where they remain until claimed by the author, or resurrected by the producer. Also, the large steel vaults in which out-of-date film is filed away, with the hope that it may be brought to light at some future date. The hope, however, is slight.

**MULTIPLE REEL:** A story which uses more than one reel of film. Originally it meant anything more than 1,000 feet; now it has come to mean anything more than five reels, or 5,000 feet.

**OBLIGATORY SITUATION:** It is a situation which must be immediately solved before progressing further with the plot, because it admits of different solutions. We know that something must re-

sult from the situation under consideration, and therefore cannot cut back and leave the audience in suspense (although it is sometimes done).

**OBSTACLE:** It is that which must be overcome to advance the play. Generally speaking, it is the attempt of one actor, or his or her faction attempting to prevent another actor, or his or her faction from accomplishing the purpose sought.

**OBJECT TO BE ATTAINED:** This is the thing which one actor or faction is striving for, and which another actor or faction seeks to keep from being attained, as, for example: Fortune is what the protagonist seeks; the antagonist tries to prevent his getting it.

**ON:** This term is used to designate the actors on the set before the picture is shot.

**ORIENTATION:** Is planting.

**OUT OF FOCUS SCENE:** A recent device to give a hazy appearance of an actor or a scene. An artistic picture is obtained, but the details are lacking, such as sharp drawn lines of a face.

**PAN, or PANORAMA:** This indicates a scene in which the camera moves on its tripod to follow the action without moving the tripod.

**PANTOMIME:** In photoplay it generally means the "business" of an actor.

**PART:** The role or character taken by an actor.

**PART ONE, TWO, ETC.:** A division of a photoplay, usually one reel. In a multiple reel play sometimes the action is divided into distinct parts. These parts are numbered one, two, etc.





**PATHOS:** The action which awakens sympathy, pity, or tender sorrow. It does not extend to extreme sorrow or agony.

**PHOTOGRAPHIC STAGE:** The space between the camera lines in which the action takes place. The point nearest the camera gives the stage a little over four feet, and a point about thirty feet from the camera gives the stage about nineteen feet wide, with the average lens. A "wide angle" lens, of course, permits of a greater space being covered. The panorama enables the camera to cover almost any space.

**PHOTO DRAMATIST:** This is meant to indicate one who writes a play for the screen. So far in the development of the art very few have reached this definition, because in the modern method of making photoplays the director usually changes an alleged photoplay in such a way as it would never be recognized by the author as his own brain child. It is the object of this course to try to make photoplay dramatists.

**PHOTOPLAY:** A play exhibited to the public by the use of pictures. From the author's standpoint it would be an idealization of human actions constructed by the free use of imagination, so as to be the complete isolation in unity of plot and pictorial harmony. This definition will be enlarged in the lectures.

**PHYSICAL PUNCH:** An appeal intended to excite the emotions through action which is purely physical, as distinguished from mental.

**PICTORIAL PRESENT TENSE:** This term applies to the work of the author and means the pictures

he creates with his pen, or her pen, should always be written in the present tense.

**PICTURE EYE:** The ability to see the picture the author is writing, as if it were enacted in a picture according to the full extent, and at the same time, limitations of the camera stage.

**PLANT:** As a noun it refers to an object or thing which is used in planting. As a verb, it means the use or establishment of the thing or object in a logical way, and at an early part of the construction of the play, so that it may be used in the future or latter part of the play. For example: If a photograph is to play an important part in some situation it should be introduced early in the play, so that when it is used it does not come as a surprise, or be dragged in merely to help out the situation. In one of Mr. Hart's best dramas, the solution of a murder is worked out by discovering that the man was killed by a bullet which fitted a certain type of revolver. At the very beginning of the play this revolver is introduced as a part of the kit of an overseas soldier, or rather a relic which the soldier has brought home. In a recent play of Miss Constance Talmadge, a photograph not only causes many dilemmas, but also solves a problem. The photograph could have been conveniently placed on the mantelpiece and taken down at the moment of decision, but it was more artistically employed by having the aunt display it with a good deal of effusion early in the play; then it was put aside on the table and not called attention to until its use was required later on to solve the problem. It is also the application of the law of cause and effect.









**PLANTING BACKWARDS:** Too much emphasis cannot be placed upon the value of this term. The author may have finished his play, or her play, to discover that a very powerful situation seems to be illogical, or that there has not been sufficient ground work laid to warrant it. Then the author works backwards over the play, adds facts or actions, from which the big situation could be logically developed. Many authors do this by writing the big scenes first and then working backwards in the establishing of factors to make the big scene seem logical, reasonable and inevitable.

**PLOT OF PLAY:** This is the development or working out of the idea or theme of the play by the application of the law of cause and effect. It is the skeleton on which is subsequently placed the flesh, sinews, and arteries of the brain child.

**PLOT OF ACTION:** The general plan to indicate to the actors how they are to portray the development of the theme or idea. It is sometimes called a description of the action.

**PLOT OF PROPERTY:** This is an itemized list which the director hands to the property man to tell him in no uncertain terms what articles he must procure to use on the set, such as chairs, tables, rugs, pictures; in short, it is a description of all the movable things used on a given set.

**PLOT OF SCENE; OF SET:** This is a written description furnished by the director and given to the carpenter, from which he gets the information as to the kind of scenery he must build for each set or scene.

**PLOT MASTER:** Sometimes one member of the producing organization has entire charge of the property plot and the scene plot. He is called the plot master.

**POSITION:** This term has three meanings, and is used by the director as follows: When a scene has been rehearsed and the director is ready to shoot, or order the camera to be used, he will say "Position." That indicates that the actors must go off the set and be ready to make their entrance as called upon by the director. Another place in which it is used is where all the actors are "on" the set, and the director is ready to make the picture. He will then say "Position," and the actors take the places where they are discovered. The other use is sometimes confused with the word "hold." This is where the camera-man has run out of film, and the actors are required to hold perfectly still just where they are standing and never move an inch until the camera-man has recharged his retort, or put new film in his camera, then the director yells "Position—action," and the play is resumed.

**PREDICAMENT:** This is a temporary obstacle in the building up of a situation and might be termed a minor crisis in the situation. It is more in the nature of an unfortunate plight, so created as to enable the author to develop stronger stepping stones toward the crisis of the situation. It differs from situation in that struggle is not necessary.

**PREMISE:** This is the statement of the question involved, and usually is developed immediately after the exposition or introduction of the characters.





It might be said to be the asking of the question which is to be solved. It might also be termed the beginning of the rule of cause and effect. That is to say, because of this premise you behold the following result or conclusion in the plot building demonstration.

**PRINCIPALS:** These are the actors who play the leading parts in the photoplay.

**PRINT:** The positive film on which is printed, from the negative, the film which is used in the projection machine to make the picture. This kind of film has a different chemical process than the film which we call the negative to obtain more definite lights and details.

**PRINTING:** Printing, of course, is the process of making the print. The interesting fact is that it is done by absolutely accurate mechanical processes, and almost an unlimited number of prints can be made of the negative.

**PROBABILITY:** This is one of the most important terms in photoplay writing. The play must always be tested by the question of probability. Never by possibility, because many things are possible which would not be probable. The whole play should be tested from start to finish by the question of probability.

**PRODUCER:** The photoplay industry is divided into three parts, the producer, the distributor, and the exhibitor. The producer is the man, partnership, or corporation which makes the picture, and after it is made hands prints of the negative over to the distributor. The producer may have a plant in

which every part of the play may be done, or the producer may be an individual or corporation which rents a studio, and hires actors and cameramen and others to produce a certain photoplay. \*

**PROGRAM:** A term of the early days, which indicated that the producer manufactured a number of pictures according to program, and that the exhibitor was bound to show the entire program in his theatre. This method has almost fallen into entire disuse.

**PROJECTOR:** The machine through which the film passes and is projected on the screen.

**PROTAGONIST:** The leading male or female actor. It is usually the hero or heroine.

**PUNCH:** This is the big idea which gives force to the play. It may be the physical force or the mental suggestion that adds power to the scene, also to the whole play. It is the thing which compels the creation of emotions in the audience.

**READER:** The person hired by a producer to read manuscript and ideas submitted for photoplays.

**RECONSTRUCTION:** The changing of a manuscript, novel or stage play to meet the requirements, or the lack of capacity, both material and mental, at the plant, or studio where the picture is being made.

**REEL:** This is a large metal spool, after the principle of the reel used on a fishing rod, in which the film is wound. One reel is capable of containing about one thousand (1,000) feet of film.









**REGISTER:** The portrayal by the actor of a necessary emotion or fact. If the actor accurately portrays the fact, idea, or emotion, he is said to register correctly, and the emotion he portrays will register on the screen.

**RELEASE:** This is the paper which the author signs releasing all of his rights, title and interest to the manuscript. In fact, it gives the whole thing to the producer.

**RELEASE DATE:** The day on which the picture is to be released for general exhibition purposes.

**RELEASE TITLE:** The final title under which the picture is to appear before the public. It is frequently quite different from the working title, which will be mentioned later.

**RELIEF:** A bit of comedy action, or light action, after an intense situation, to relieve the dramatic tension in the minds of the audience, and also to intensify the intensity of the dramatic action.

**RETAKE:** Photographing a part of the play or action a second time to correct defects, or get better results.

**RIBBON COPY:** This is the original copy, as distinguished from the carbon copy, or it is the direct impression made by the typewriter striking on the ribbon, impressing itself upon the paper.

**RETROSPECT:** Short bits of film showing past scenes, which are necessary to make the play clear. It is to recall some previous facts. It is usually done by dissolving from the present action into the past, as if the person were narrating it to another,

or bringing it back to the actor's mind, as if he were looking at it.

**RUNNING SCENE:** The continuous action in a scene which is not interrupted by close-ups, cut-backs, and so forth.

**RUNS OF ACTION:** Cuts-back recurring in frequent succession and for some time to show the continuous progress of the players advancing to a given point or situation.

**SATIRE:** Showing the faults, foibles and hypocrisy of life in such a way as to suggest corrections thereof. Example: "Within the Cup."

**SCENARIO:** This term has not been standardized. In some studios it means merely a description of the play from start to finish, without being divided into scenes, or without containing a description of the action; in others it is known as the continuity; in others it is what might be defined the detailed synopsis; in others it includes the titles, the cast of characters, the short synopsis, the long synopsis, and the continuity. I predict that the time will come when the scenario will be understood to mean merely the skeleton outline of the play, and that the term universally adopted for manuscript will be "photoplay."

**SCENARIO EDITOR:** The person employed by the producer to either read, or have some one else read under him, all manuscript submitted and select the ones fitted for his producer's desires.

**SCENE:** Scene is all of the action taken while the camera is in one position, and between the time when the camera starts, and when it stops.





**SCENE PLOT:** The numerical order of the scenes used for the convenience of the director. This is not to be confused with continuity, as the scene plot for a day's work, while in numerical order, may be taken from a dozen different parts of the continuity. For example: A day's work may be confined to interiors, owing to weather conditions, and the continuity numbers may be 1, 17, 22, 37, etc., but in the scene plot for the day's work #1 in the continuity would be #1 of the scene plot, #17 of the continuity would be #2 of the scene plot, #22 would be #3, and #37 would be #4.

**SCREEN:** The plain surface on which the picture is projected. It is sometimes called the silver sheet, because the silver tinting over the white surface produces better results.

**SCRIPT:** An abbreviation of photoplay or manuscript in any form.

**SEQUENCE:** Scenes in logical order without cut-backs or stops to interject other action.

**SEMI-CLOSE-UP:** The camera is a little further away than a close-up and closer than a long shot. It varies according to the wishes of the director, and is usually used to get one or two figures in the frame from a point near the knees, leaving a space of about a foot above the head.

**SERIAL:** A photoplay of ten or more reels shown at weekly intervals at a theatre, and is usually divided into episodes, one episode being shown a week. It is then "continued in our next."

**SHOOT:** Used as a verb to mean the photographing of a scene by the camera-man.

**SHOT:** Generally means the thing photographed and the distance from the camera of the thing to be photographed, as a long shot, medium shot, etc.; also, the past tense to indicate that the scene has been taken.

**SIGHT STUFF:** An extravaganza scene, or a spectacular scene, which for the moment is intended to thrill and appeal to the audience at the expense of the story itself. It is a thing of momentary value, such as the burning of a building under spectacular circumstances, and is intended to be a wonderful thing to behold. It is also very much like hokum.

**SILHOUETTE:** A scene or figures shown dimly to get an artistic effect, and is obtained by a mechanical device in front of the lens of some cameras.

**SITUATION:** "A state of affairs in which certain characters sustain such relations to each other that an important change might and almost must grow out of the relationship.—When a single character is confronted by the necessity for an important decision, whether of morals or of physical action—we also have a situation."—*Esenwein & Leeds*.

When we say a situation is the crisis of an emotional struggle, we, of course, include the struggle and the emotion or elements concurring to make a situation. The situation is intended to heighten the dramatic effect; and a good photoplay is constructed by building a series of situations, each the logical outcome of the previous situation, and which also lays the motivation or premise for the following situation. There must be a logical









sequence flowing into and from a situation; and each succeeding situation should be stronger than its predecessor.

**SLAPSTICK:** "The wildly vigorous type of picture in which a mere thread of plot is required upon which to hang a series of acrobatic falls and situations impossible from the human point of view."  
—*Powell.*

**SLOW CRANKING:** Turning the crank of the camera slower than the normal speed. This is done in trick photography, and also to obtain a more rapid projection of pictures on the screen. Every projecting machine runs the film through it at a standard rate of speed; therefore, when the picture has been taken by slow cranking of the camera, the print from the negative will necessarily go much faster through the projector, and thus gives a more rapid movement of the action.

**SPECTACLE:** A photoplay having elaborate scenes and very large and costly scenery, costumes, etc. It must be distinguished from extravaganza in that extravaganza savors of allegory, while the spectacle savors of the reality, but on a very large scale.

**SPLICE:** This is erroneously called cementing strips of film together. As a matter of fact, the film is joined together, but it is done by causing the celluloid, by the application of a mild chemical, to become partially soluble or soft, which in itself, upon coming in contact with another strip of film becomes hardened and binds the two pieces together.

**SPLIT REEL:** A thousand feet of film containing

more than one subject. It is very seldom used in photoplay, but is common in news film and educational film.

**SPLIT SCENE:** It is where continuous action is broken up by what is called a break leader, or a cut to some other action, or a cut back, in order to relieve the monotony of the continuous action.

**SPOKEN TITLE:** A spoken title is cut into a scene to represent what the actor or actors are saying. The spoken title is photographed in the titling room, and subsequently cut into the action film, or spliced into it.

**STAFF AUTHOR:** One who is employed under a regular salary to write scenarios or photoplays as directed by the producer.

**STAGE:** It must also be remembered that the wonderful development of the mechanical devices in the camera have made it possible to practically eliminate the idea of distances and confinements of the old camera stage. By the use of the Panorama, the Dip, the Truck, and Follow Scenes, one may now say the camera stage is without limit.

Distinguished from location and applied to studio work exclusively. The stage is somewhat triangular in shape, the point of action nearest the camera being only from four to five feet wide, with the camera from four to ten feet away from the acting line. Then imaginary lines extend away from the camera, so that at a depth of thirty feet from the camera the action is confined within a space of from  $19\frac{1}{2}$  to 20 feet. This distance varies somewhat, according to the lens used by the cam-





era-man. Some lenses enable much larger stages to be used for mob scenes and the like.

**STAINING:** This is a synonym for tinting. The film is submerged in a bath of dye to color the emulsion on it, such as blue, to get moonlight effects, and various degrees of blue color for night scenes generally. Amber, green, yellow and other colors are also used to obtain effects desired by the producer.

**STILL:** A photograph taken with an ordinary camera, generally 8 x 10 inches in size, which is distinguished from the motion picture. Its chief use is for advertising purposes.

**STOCK COMPANY:** A group of actors in which there is no star. They are generally qualified to play any part required.

**STOCK STUFF:** Film of subjects which may be frequently used, taken at some time past, and stored away in a vault, to be used as the occasion requires, such as horse races, shipwrecks, railroad wrecks, fires, etc. The various news companies, always alert to obtain such pictures, keep a stock of the film on hand, and either sell or rent it, as the producing company may require.

**STOP DIAPHRAGM:** Instantaneous covering of the lens so that a rearrangement of a scene may take place for trick photography, double exposure, visions and where one actor disappears and in his place or her place you instantly see another. An example of the last is where one actor has been talking to another and turns away for some business, expecting to turn around and see the same person he was talking to, but instead sees some other.

**STRUGGLE:** A conflict between two actors, either physical or mental, which is the chief element to sustain the interest in the photoplay. It is either a physical or mental contest between the protagonist or his faction, and the antagonist or his faction. In the photodramatic struggle, the placing of the dramatic obstacle in the way of forward movement of either the protagonist or antagonist. See Obstacle.

**STUDIO:** The place where the action is photographed. There are five kinds of studios. Daylight, where the building in the upper stories or top is made of glass, and sunlight only is used; electric, an enclosed building, generally one large room, where the only light for making the pictures is produced by electric lamps, such as Cooper-Hewits (mercury vapor lights), Kleigs, carbon arc lights, Macbeth, Pan Cromas and others; exterior, anywhere in the whole world; glass, where the entire building, generally one room, is made of glass, and lights and shadows are regulated by curtains of varying intensity, from cheese cloth to opaque curtains like window shades; open air, where the set is built on the lot adjoining the studio so as to get the benefit of sunlight.

**STUNTS:** Sensational action, trick camera work, out of the ordinary, to procure unusual effects.

**SUBJECT:** Generally the theme or the motif of the play, although it is often used to express a part or some distinguished feature of a play. One frequently hears the expression, a "fine subject." It has been known to relate to bits of scenery, architecture, and short footage of extraordinary attractive scenery.









**SUB-TITLE:** The universal application of this term means every title in the photoplay, except the main title; that is, the name of the play. Its accurate and technical application, however, is the title which follows the action, or the introduction of characters. The etymology of the word indicates how it should be used, namely, sub, under. It should be distinguished from the Spoken Title or the Inserted Title, which cuts into the middle of the action, and also from the Leader.

**SUGGESTION:** Action which suggests rather than defines. This subject is one of the most important in photoplay dramatic art. While it is hard to define, it may be said it is that action which leaves something to the imagination, or, crudely put, it is starting something for the audience itself to finish in its own imagination. Examples are where action suggests that a murder is committed, that a building is burning, a person is drowning, that there is intense love emotion, all of which would be irritating if it would be acted before the audience, but it is necessary for the audience to know that such and such a thing is in the play. Its especial application in these times is mere suggestion of things which must be made in order to get by the Board of Censors, such as scenes where a beautiful lady changes her dress, or is about to get into bed. It will be noted that just the first part of the action is shown, and then there is a cut back, or cut to some other action. This leaves the idea in the minds of the audience that she is undressing or getting into bed while they are looking at some other part of the action. Sound can be suggested by the tapping of a bell, smell by

showing food cooking to a crisp. A close-up of a hand placing three candles in a cake suggests that a child has been born, and that it is three years old.

**SUPERIMPOSE:** The placing of two strips of negative film upon a strip of positive film to obtain the effect of double exposure, dual roles, and other trick photography.

**SUPERIOR KNOWLEDGE:** This is the art of never fooling the audience. In other words, the audience knows what is going on all the time. But one or more of the actors may not know, that is, one or more of the actors may be kept in ignorance of events while the audience sits complacently back and watches them fall into predicaments, obstacles, or mistakes. It is somewhat similar to "irony," differing in the element of choice. In dramatic irony, the actor has no choice. In superior knowledge, the actor usually has two courses presented to him or her, and they choose the wrong one, while the audience knows the true conditions.

**SUPERVISING PRODUCER:** The head of a firm or corporation who carefully watches over every department utilized in making a play. He is generally the president of the corporation or the proprietor of the company, who knows every phase of the art and industry.

**SURPRISE:** In the photodramatic sense "surprise" is but infrequently used; however, when it is used it is for the purpose of suddenly stimulating the interest by doing an unexpected thing, or having a situation turn out differently than the audience is led to believe it will. It should only be handled





by experts, as it violates the principle of superior knowledge. And it must be part and parcel of the play itself, never a trick.

**SURE FIRE:** This is a slang term usually employed in advertising a photoplay, which means that the photoplay is a great success, and is sure to produce big box-office results.

**SUSPENSE:** The statement of the problem and then withholding the solution as long as possible. Mrs. Patterson happily puts it this way: "Suspense takes the form of a question, the answer of which is always out of reach." Sometimes the question is *what* will happen and the result of a complication, at other times it is *when* will the thing happen which we know is going to happen.

**SWING:** The turning of the camera from one position to another on the tripod, stopping the crank while the swing is made. It is to be distinguished from Panorama, where the camera does not stop cranking.

**SWITCH-BACK:** The same as cut-back.

**SYNOPSIS—SHORT:** Brief outline of the photoplay, usually in one or two hundred words. Its practical use is for advertising purposes, as well as letting the editor know the type or nature of the play.

**SYNOPSIS—DETAILED OR LONG:** This is a full and complete narrative in the present tense of the action of the play, omitting locale and camera instructions. It is usually written in from 3,000 to 4,000 words.

**TABLEAU:** Placing the actors in a well balanced group temporarily in pose or at rest, to obtain a desired effect. The action is suspended for a brief time, so that the force of the arrangement of actors may have its full effect upon the audience.

**TECHNIQUE:** The accepted rules or principles for the construction of the photoplay in proper form.

**TECHNICAL DIRECTOR:** The head of a department which sees that all sets, whether in the studio or on location, are constructed and dressed with fidelity to historical, geographical, scientific and artistic requirements.

**TELESCOPIC LENS:** A long lens, which brings distant objects nearer the camera. It is used for long-distance photography.

**THEME:** The central idea or subject matter of the photoplay developed by the plot.

**THRILLS:** This relates to the action and not to the sensation by the audience. It is defined chiefly as the startling dramatic action, bordering on the spectacular, the more dangerous the better. It often embraces the element of surprise.

**TIME LAPSE OR TIME ELAPSE:** The method of informing the audience by sub-title, fade out and other devices of the length of time which passes between scenes.

**TINTING:** Same as staining.

**TITLE:** The most general application of this word is in words thrown on the screen, or written in the script to explain. The main title is the title of









the play. All other words are loosely described under the word title. It would be better if the proper prefixes were used, such as sub-title, spoken title, explanatory title, etc.

**TONING:** This is the very skillful process where the film is immersed in chemical baths to cause a reaction whereby the color of the silver deposits is changed.

**TOPICAL:** A "News Reel." The exhibition of some event of general or universal interest occurring in the present.

**TRACK-BACK:** This describes the placing of the camera upon a platform with wheels, which wheels run on a small track or in grooves, and the moving of the camera away from the object which it is photographing while the crank is still turning.

**TRACK-UP:** This is just the reverse of the former.

**TRUCK-BACK:** The same process as track-back, except that the wheels on which the platform travels may move in any direction away from the object. The wheels are not confined by grooves and tracks.

**TRUCK-UP:** Is just the reverse, that is, moving the camera from a distance to a close-up while the crank is constantly turning.

**TRUE STORY:** Included here because it is a thing to be avoided. True stories have a very limited appeal, and prevent the use of the imagination. They savor too frequently of the improbable, because the author inevitably seizes upon something unusual, which is a stranger to common knowledge.

**TURN:** The operation of the crank of the camera to set the machinery of the camera in motion.

**UP-STAGE:** Dragged over from the spoken stage because that term has become a part of the lives of professional speaking stage actors. It should not be used in the photoplay. In its stead the term background is better.

**VIGNETTE:** The softening or blurring of the edges of the picture on the screen by a mechanical device attached to the front of the lens. It gives a hazy appearance around the borders of the picture.

**VILLAIN:** The antagonist, or the actor who portrays the evil or bad part in the play. More properly the man who attempts to prevent the hero from accomplishing his desires.

**VISION:** A picture within the picture, obtained by double exposure, to express what the actor is thinking about, or a person, spectre, or ghost; this is properly called vision within the frame. There is another kind of a vision which is caused by a dissolve into what the actor is looking at, or what he recollects. The latter is sometimes called a recollection vision.

**VISUALIZE:** The ability to describe as if the author actually saw things which in reality are not present to the senses. It is the creation of the brain child, or rather the ability so to create.

**WARDROBE DEPARTMENT:** Where all costumes are provided, made and mended for the actors, except those which the actors provide for themselves.





**WIDE ANGLE LENS:** Used for photographing nearby objects. The curvature of the lens is so made that a larger angle of vision is obtained than by the ordinary lens. A wide angle lens will not permit the photographing of distant objects or objects just far enough away to be taken by the standard two or three-inch lens.

**WORK:** What the actors please to call play; doing the acting.

**WORKING SCRIPT:** An abbreviation of the continuity made by the director to refresh his memory, or to use in photographing a particular or given part of the play, such as a day's work on location, or a day's work in the studio. This, of course, must conform to the continuity.

**WORKING TITLE:** The title adopted by the manufacturer or producer while he is making the play.





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